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THE PHARISEES AND HERODIANS TAKE COUNSEL AGAINST JESUS

By Tissot

(Whose religious paintings were lately shown in New York)

## NOTES FROM THE DEALERS' GALLERIES

The February exhibitions at the Macbeth Gallery, New York, will be unusually interesting and important. Closing on the 11th, there will be shown paintings by William Sartain. These will include American landscapes and a group of Algerian figure subjects. During the remainder of the month there will be on view pictures by deceased American artists—Sully, Copley, Jarvis, Fuller, Wyant, Inness, and Martin will be represented.

✿ Under the auspices of the Society of Ten American Painters, a memorial exhibition of pictures by the late John H. Twachtman was lately given at the Knoedler Galleries. The group shown consisted of eighteen paintings only, but they represented fairly the work of this artist, who, while classed among the impressionists, never ran to caricature in landscape. Even in the most unconventional of his pictures there is artistic sanity and respect for the good schooling he received in Paris and in Munich.

✿ In the Clausen Gallery were recently seen a score of landscapes by Frank A. Bicknell, chiefly views around Fontainebleau, which showed no little sympathy with nature in her quieter and even depress-

ing aspects, such as the forest when the November rains have extinguished the autumn glow and the bare trees shiver under the breath of coming winter. Mr. Bicknell has painted some sunset effects, but even here it is the rainy sunset that has attracted him. When he indulges in bold colors, as in the "Sunset at Moret," there is exaggeration. Some of his skies are, however, noteworthy, as in the view of the Moret Canal. As a rule, the smaller pictures were the best.

✱ Five of the set of Thames views, painted by Monet during the years 1900-1904, were recently upon exhibition at the Durand-Ruel Galleries in Thirty-sixth Street, New York. In the spring of 1900 the artist went to London to rest, not dreaming that in that home of fogs he would find material. But it was precisely London and the Thames enveloped in mist that Monet found attractive, and sending out for paint and canvas he began the long series of Waterloo Bridge, the Thames, the Houses of Parliament, and Charing Cross, as seen in the fogs through which the sun strives to pierce, or enveloped in the clouds of smoke and mist that seldom lift. Here was a new field for a painter who had made brilliant sunlight the object of his artistic worship, and so fascinated did he become, that for several years he returned every spring and autumn to paint the very effect that might have been considered the most hopeless for pictorial purposes. The result was a collection of some thirty-seven views or impressions, which were shown last spring in the Paris galleries of the Durand-Ruel firm.

✱ Seven recent portraits by Theobald Chartran, the French portrait-painter, were exhibited recently at the galleries of Knoedler & Co., No. 355 Fifth Avenue, New York. Best in the group, perhaps, were the three-quarter length standing portrait of H. le Dr. Robin, of Paris, a dignified example of portraiture, and the three-quarter standing likeness of Miss Deering, who is attired in a light summer gown and wears a large picture hat. Other portraits shown included Miss Helen Frick, Mr. and Mrs. Barbour, Drina De Wolfe, the actress, and Mme. T. Chartran, wife of the artist.

✱ Childe Hassam had a score of oil-paintings and some water-colors and pastels at the Montross Gallery, in Fifth Avenue recently, that showed an advance over past work. As one of our representative American impressionists, Mr. Hassam is faithful in his landscapes to a scheme of color that often ignores such trifles as harmony and refinement; in his "Bed of the Brook," dabs of raw greens and blues do for the water, dabs of reds and yellows for the trees; the result being sometimes harsh and crude to a degree. Where the impressionist formulas are not so ruthlessly carried out, as in "Through the Trees," a forest of cool, pleasant greens, with a vision of nymphs bathing, there are good atmosphere, distance, and a decided rest for the eyes.

✱ At the Keppel Gallery in Sixteenth Street, New York, there were

lately to be seen about one hundred masterpieces of what is commonly considered a lost art—line-engraving as practiced during the last three centuries. Photography seems to have ended the day of engraving. And yet it needed but a brief look through these beautiful prints of Visscher, Nanteuil, Edelinck, Drevet, and Blooteling, to mention but a few of the greatest, to realize how incomparably finer this work of two and even three hundred years ago is than anything done to-day and called engraving.

✱ At the Katz Gallery, Columbus Avenue near Seventy-fifth Street, New York, where for years the specialty has been good American pictures, there was lately upon exhibition a large Inness, a view of Perugia from the heights above the Tiber, painted in Rome in 1872, that is a good example of the artist's style before he found that color meant everything to him, and the mere physical features of a landscape but very little. At the same time, the picture shows in its suggestion of depth and a certain glow in the atmosphere beyond the hills something of the mature Inness. The picture was bought from the artist's easel by the late William Hooper of Cincinnati, and was shown at the London Royal Academy exhibition of 1872.



## GLEANINGS FROM AMERICAN ART CENTERS

Glowing possibilities, which would make glad the heart of every art lover in the country, are promised by the election of Sir Caspar Purdon Clarke as director of that highly prized treasure of the metropolis—the Metropolitan Museum of Art. Sir Purdon, as he is called abroad, is director of the arts department of the famous South Kensington Museum in London, and his selection was made from something more than a hundred applicants for the position, including candidates not only from this country, but from all sections of Europe, at a meeting at the residence of J. P. Morgan, president of the museum. The vote was unanimous, after the special committee appointed to secure a director had reported that they had been able to induce Sir Purdon to accept the position for life at approximately the same salary that was paid to General Di Cesnola, which is understood to have been \$15,000 a year.

✱ Among the exhibits of high-grade papers at the St. Louis World's Fair were displays from France, Germany, Japan, and Italy, and many fine papers were shown, but they scarcely compared favorably with the products of the American manufacturers. The use of American papers among the artists of the country has been noticeably upon the increase during the past few years, and a concern that has perhaps been most instrumental in bringing about this change is the Mittineague Paper Company of Mittineague, Massachusetts, manu-